

## **APPENDIX E**

### **MEDIA**

One consideration of great importance in the study of music is the knowledge of the media of performance; that is, the means available and customary for the translation of the intent of composers into sound.

It is conjectured that the earliest music was performed with no resources other than those of the human body. The voice could give forth melody, and the rhythm of either melody or the dance could be reinforced by clapping the hands, stamping the feet, or making outcries.

Today, we have a great variety of musical instruments, which in a sense extend the possibilities of the singing voice in making musical sound. Some can produce sounds which are louder, wider in range, and of different tone color. Others can make rhythmic sounds that are more forceful than handclaps or stamping of the feet. These can be combined in a variety of ways, either with other instruments, or with the human voice, which remains one of the most important media for producing music.

Three factors are essential to a musical experience: a composition to be performed, a medium of performance, and a listener. This appendix lists a number of the most common examples of the second factor, the medium of performance.

## VOCAL MEDIA

The solo voice. The single unaccompanied individual voice is used for a number of musical purposes. Rarely, a professional singer may include a song without accompaniment on a recital; but much more frequent examples are the intonation of liturgical chants by the priest, or the informal singing of familiar songs.

The accompanied solo voice. Most frequently, the solo voice is accompanied by a single keyboard instrument, the piano, the organ, or the harpsichord. Plectrum instruments, such as the guitar, the banjo, and the lute, are also often used for accompanying singing by individuals.

Many songs are also sung to the accompaniment of orchestra, ranging from the popular singer who sings the latest song hit with a combo or dance band, to performance with symphony orchestra or the singing of arias in opera or oratorio.

Ensembles. Much vocal music in parts is performed by small groups, one or two singers to each part. Examples of this practice include the barber-shop quartet, the madrigal group, and concerted numbers in operas and similar works, such as the sextet from Lucia di Lamrermoor. Vocal ensembles are sometimes accompanied, sometimes not.

Choruses and choirs. Much music is performed by large groups of singers, organized into sections according to the range of the voices. A distinction is made between the choir, which normally performs religious music, and chorus, which sings secular music, although this is a difference in repertoire rather than in medium. A choir which sings without accompaniment is called an "a cappella" choir (a choir which sings in the style of the chapel.)

A further distinction is made among mixed groups, using both women and men, or boys and men, which are organized into sopranos, altos, tenors, and basses, with further subdivision of each voice part possible; men's choruses or choirs, which contain only tenors and basses, usually subdivided; women's choruses or choirs, which contain only sopranos and altos, usually subdivided; and choirs and choruses of unchanged voices, or children's voices.

The choir or chorus may sing unaccompanied, or may be accompanied by organ, piano, or orchestra.

## INSTRUMENTAL MEDIA

### Instrumental solos:

(1) One instrument alone. Obviously, the instruments most suited for solo performance are those which have the possibility of simultaneously producing melody and harmony, of which the keyboard instruments are the most versatile. However, there exists a considerable literature of works for violin alone, for cello alone, and even for flute alone, which are to be met with in public performance now and then.

(2) Solo instrument with keyboard accompaniment. There is a large field of music in this category. Properly speaking, sonatas for violin and piano, cello and piano should be excluded from this category, as the parts are equal in importance and such works should be considered as chamber music or ensemble literature. However, there is a vast literature of shorter pieces for almost every instrument, accompanied with piano or organ. Even concerti can be performed in this fashion, as piano reductions of the orchestral scores are readily available.

(3) Solo instrument with orchestra accompaniment. The most important examples in this category are concerti for various instruments. The solo instruments most frequently employed are piano, violin, cello, flute, viola, organ, clarinet, horn, oboe, bassoon, saxophone, and trumpet in about that order of frequency. There are even concerti for doublebass, tuba, and tympani. Besides concerti, many shorter pieces have been written to display the technical agility and musicianship of solo performers.

(4) Solo instruments with band accompaniment. There is a large literature of music for wind instruments with band accompaniment, much of it in the nature of empty display pieces. However, band arrangements of some concerto accompaniments have been made, and are quite effective. It is to be hoped that composers will come to recognize the importance of writing music for this medium.

Ensembles. An instrumental ensemble is a small group of instruments with one player to a part. There is a wide variety of such ensembles, some of the more important of which are discussed here.

(1) The string quartet. By far the most important ensemble for the performance of classical chamber music is the string quartet, consisting of two violins, a viola, and a violoncelle. The advantages are: wide range, great flexibility and agility, and homogeneity of sound. This music is not intended for public performance, although it is often presented quite effectively in small halls. The string quartets of Haydn, Beethoven, Mozart, Brahms, and others are among the finest musical compositions for any medium.

(2) Other classical ensembles. The most important are simply listed.

a. The duo: two like instruments; violin and cello; viola and cello; flute and cello; oboe and bassoon. Other combinations also occur.

b. The trio: two violins and cello; violin, viola, and cello; piano, violin, and cello (the piano trio); piano, clarinet, and cello; piano, violin, and horn; etc.

c. The piano quartet: piano, violin, viola, and cello; piano and any three instruments.

d. Quintets: string quartet with one additional viola or cello (string quintets); string quartet with piano, clarinet, horn, flute, oboe, etc. (piano quintet, clarinet quintet, etc.); other combinations of five instruments.

e. Larger ensembles: sextets, septets, octets, and the like, employing a variety of instrumentations; the chamber orchestra, which amounts to a small symphony orchestra of limited instrumentation.

Orchestra. The standard orchestra of today is the symphony orchestra, an aggregation of from 60 to 100 players divided into choirs or sections by types of instrument, as strings, woodwinds, brasses, and percussion. The number actually playing depends upon the work being played. The number of performers is substantially reduced for symphonies by Mozart and Haydn, for example, and the number of wind and percussion players used depends on the requirements of the composer. It is standard practice not to maintain regular chairs in the orchestra for instruments seldom used. When works requiring such instruments are programmed, players are hired for the occasion only. Other types of orchestras existing for special purposes include:

(1) The theater orchestra. A smaller orchestra, in which the absence of certain instruments is compensated for by cross-cueing so the missing parts can be played by other instruments. Special types of theater orchestra include the opera orchestra, the studio orchestra (for radio or television broadcast, or to supply background music for motion pictures), and the salon orchestra, which specializes in light music for formal dinners, large scale entertainments, and so on.

(2) The string orchestra. An orchestra which specializes in music for strings only, or for one solo instrument with strings.

Band. (1) Originally, a group of musicians performing together, including even vocalists.

(2) A dance orchestra.

(3) In general present usage, a band is an organization of instrumentalists for the performance of music, excluding string instruments. Several sorts are distinguished:

a. Military band. A band of comparatively small size used for military purposes, for example, to accompany the marching of troops, to officiate at honors and ceremonies, and to provide entertainment at military functions.

b. Brass band. A type of band very popular in England made up only of brass instruments and percussion.

c. Symphonic or Concert Band. A large band, emphasizing woodwind instruments and striving in performance for standards of musicianship comparable to those of symphony orchestras. Unfortunately, the repertoire is not yet comparable, consisting for the present chiefly of arrangements and of original works composers who are as yet unfamiliar with the capabilities of the band as a musical medium.



Dance orchestras and combos. The dance orchestra may be either functional, (for dancing), or of the concert type. It may be of any size ranging from just three instruments to a large orchestra, the only "permanent" part being a rhythm section. A rhythm section usually contains a piano and/or a guitar, a string bass, and drums. Usually when the dance orchestra is small and does not possess "sections" it is referred to as a combo. A combo may contain just rhythm instruments or in addition, various combinations of wind instruments.

The instrumentation of commonly used dance orchestras follows:

(1) The full dance orchestra: five saxophones, two altos, two tenors, one baritone, each doubling on clarinet or other woodwind instrument; six or eight brass instruments divided evenly between trumpets and trombones; the four man rhythm section.

(2) The "stock" dance orchestra: three or four saxophones; three or four brass instruments; the four man rhythm section.

(3) The small tenor band: three tenor saxophones; one trumpet; piano, string bass, and drums.

(4) The "Dixieland Band": one trumpet; one clarinet; one trombone; one tenor saxophone (optional); rhythm.

## OTHER MEDIA

To conclude, a few specialized types of **performance groups** are included for the sake of completeness.

**Consort.** An old English name (16th and 17th centuries) for a group of instruments playing together. If all instruments were of one kind (viols or recorders, for example) the group was known as a "whole consort". If string and wind instruments were both represented, the group was "broken consort." The consort represents an early stage in the development of the orchestra and of chamber music.

**Fanfare.** (1) A short, lively, loud piece for trumpets, sometimes with kettledrums or parade drums; or a similar piece involving other brass instruments. Fanfares are used to direct attention to the entrance of an important personage, or to a display, show, or the like.

(2) In French **usage**, the word refers to a brass band. A band using woodwinds and brasses is called a "harmonie."

**Fife, Drum, and Bugle Corps.** An organization for the performance of field music, that is, marches, fanfares, and the kind of military music which was once developed and used for signalling purposes and for the evolutions of troops. It survives principally in display organizations.